

**Charles Kleinhans**  
**323-1 Section 20: Experimental Film**  
Fall 2004-2005

**Comments**

Interesting class. Exposure to wide variety of experimental film but without much analysis. Outside screening reports can be a burden. / i had much higher expectations for the films that would be screened. the majority of which i did not find very interesting at all./ Overall, a good course for watching films that are not available elsewhere and for learning about filmmakers. / i think it's important to be exposed to these films, although i think it'd be better to view them in a seminar that allows for more participation and discussion. both chuck and hyungshin are great - very helpful and enthusiastic./ This was a great course, and as a non-RTVF major, I got a lot out of it. But be warned...9am is a little early to be watching mostly silent films without a plot. I enjoyed the films, but it was sometimes hard to keep my concentration after a late night of studying, etc./ I didn't like the class mainly because I'm not really a fan of experimental film but I thought it would be useful and necessary to learn more about another film genre. It certainly demystified the misconception that I had of experimental films being inaccessible and difficult to understand. But the bombarding of films in every class made it difficult to retain knowledge./ good class if you have an interest but it will be an active and hard process dragging yourself to louis every other morning at 9/ You get to watch awesome films which a rare. you have to attend outside screenings which adds up to alot of \$\$ and money. Kleinhans is very cool and easy to follow. Lots of reading and writing./ Chuck Kleinhans is extremely knowledgeable in experimental film and film theory. Overall a good course, not too much work and not too difficult. But it's a challenge to think critically about such abstract works so early in the morning./ Wow. After watching so much Brakhage, I felt suffocated by patriarchal heterosexuality...reminds me why it's good I'm a bisexual. At any rate, this course offered a solid survey of the history and development of avant-garde cinema. Unfortunately, virtually all films made by women or minority film-makers were presented strictly within the context of their social position within a white male-dominated industry/society. That is why Maya Deren is so remarkable- while her films can be read as "feminist" pieces, there are so many other angles from which one could interpret her films. I wish more emphasis were placed on Deren. As for the teaching itself, Chuck has some amusing anecdotes, and Hyungshin's lecture was great!/ The class provides a good balance of showcasing experimental films and then providing critical frameworks for understanding them. As a result, neither part is treated comprehensively, but the course certainly provides a good start. You won't be able to see these films any other way (unless you attend Chicago Filmmakers frequently or live in New York City or San Francisco), and they are absolutely fantastic./ I loved this class. It gave

me a varied knowledge of the topic, I just wish it had been more organized so I knew what exactly I learned./ I loved this class. I hated that it was at 9 am. Waking up and watching complex experimental films is torture./ Good course. Great material. Knowledgeable professor. / This class is amazing. You get to see films you never get to see anywhere else because they aren't available on video. If you're even remotely interested in the avant-garde, you should definitely take this. We watch stuff by Stan Brakhage, Ernie Gehr, Bruce Baillie, Andy Warhol, Kenneth Anger, Martin Arnold, Luis Bunuel, Maya Deren, the Kuchar brothers, and Jack Smith to name a few. The in-class midterm isn't too bad and the final consists of two take-home essays, which is also manageable, but don't wait until the last minute to do it because if you don't turn it in on time, you have to take an in-class final, which I hear is pure hell./ I learned a lot about a subject I knew very little about before. It's interesting and more like a modern art class than film. Prof. Kleinhans is very friendly./ Weird, tripped out films. Come to class high and you may get more out of them... A lot of bad movie, but the occasional gem makes the bad ones almost worth while...

### **Charles Kleinhans**

**351-0 Section 20: National Cinema** Hong Kong  
Spring 2005-2006

It was a fun course, but it is not a blow off course. Be prepared to have a good time, but also do some work too. Assignments and group projects weren't always clear./ Lots of HK screenings with a lot of variety. I liked the depth of the film that was covered, especially being unafraid to venture into the independant and unrated realms./ Kleinhans is a great professor - a fun course that gives you freedom to study the aspects you are interested in whilst allowing you to get a general overview of the themes./ Kleinhans is a fair instructor, and the course is actually really interesting. I fell in love with HK Cinema because of this course, or at least aspects of it./ Great class. Chuck is good, Hong Kong film is awesome./ This was a fun course that caused minimal stress and we only had to write a couple papers. I recommend it for anyone who loves to watch movies. / Hong Kong cinema is a great, easy class that will help both film buffs and newcomers to asian cinema a great deal. Little but engaging work, great lectures and great film selections, I highly recomend this class to anyone that can take it. Take this class if you can, and try as hard as you can to get into it if you're not an RTVF student./ Hong Kong Cinema rocks. The movies are great, and Chuck picks out the best./ the lectures are boring but the movies are AMAZING, TAKE THIS CLASS, especially if you don't know much about HK cinema./ This class exposed me to many films I never would have watched, such as Rouge. It was a great experience./ Good class; really opened my eyes and watched some inspiring films. Take it. Do it./

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### **Charles Kleinhans**

**479-0 Section 20: Seminar: Studies In Film And Video**

**Production** Word/Screen/Motion  
Spring 2004-2005

Take this class--it's a find! Lots of freedom to do what you want. Laid back. Exposure to a lot of great experimental works. Prof is great. Glad I took this class./ This class was like an intelligent, engaged colloquium about thoughtful reflection engaged with practice. The heavy emphasis on screening and discussion makes a great model for courses aimed at bringing together an engaged, reflective **\*\*community\*\***. Though I am a strong advocate for critical readings and theory, the choice in this course to foreground viewing, discussion and production helped keep me grounded in the artistic texts themselves, and in my classmates' smart responses to them. I hope there will be more courses like this./ I think this was a course that allowed me to develop ideas and present them in a way where I could gain feedback for improvement. I really like the subject matter and I wish there were more courses in the department that dealt with issues of text and motion graphics. / This course was mostly focused on experimental films that happened to involve text in some way than motion picture title design, but it was still valuable. It's nice to have a smaller-sized class where you can just unwind and think and talk critically about art film. Just be aware that you won't be picking up any specific motion graphics techniques.

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only one CTEC filed out of about 10 students

**Charles Kleinhans**

**422-0 Section 50: Film Aesthetics** (Sexual Representation)  
Fall 2002-2003

I am so glad I took this course, and that I took it during my first quarter as a graduate student. it really piqued my interest in the topic, and in Chuck; I hope to take many more courses with him in the future.

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**422-0 Section 20: Textual Analysis** Textual Analysis  
Spring 2005-2006

Superlative overview of methods of media analysis. Chuck is highly knowledgeable and the readings were enlightening. Classes were informal and engaging. / This course was really good at introducing different approaches to film analysis and the way that narrative operates. All of the in class viewings were great and varied, and the readings/assignments highlighted different levels of film analysis.

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**Charles Kleinhans**

**403-0 Section 20: Cultural Analysis Of Mass Media** (topic: Cultural Consumption)  
Spring 2002-2003

I especially enjoyed the discussion of age and gender-based consumption, but my favorite topic was "Consuming Nature" because it caused me to think about things I had always taken for granted. Actually, the whole class did that - we often don't think about how we consume mass culture, but when we do, it's pretty enlightening./ The topics and readings were engaging. Class discussion often veered from the texts to personal anecdotes that were irrelevant. Using Blackboard is valuable and assigning specific questions to individuals is a good idea. Unfortunately, many in this particular group of students did not take the course seriously which resulted in a significant disparity in work contributed by class members. Those who showed up late for class, did not attend at all, and did not do the work each week made the experience less effective. I did appreciate the professor addressing this issue on a couple occasions. The professor's enthusiasm and knowledge were a plus./ I wouldn't have thought when I came to film school that I'd be reading about Barbie and Sea World, but I'm glad now that I have. The course was highly enjoyable and I'd recommend it to anyone./ an uninspiring seminar requiring a lot of time/effort and yet teaching you very little.

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**323-1 Section 20: Experimental Film: History And Criticism**  
Fall 1998-99

Class is good, but it takes too much time./ A nice break from other RTVF courses, but only take it if experimental film is already of interest to you./ Ya watch a lot o' crazy flicks. Some provoking material. Good stuff./ Although not all films were stunning, the instructor always provided a solid contextualization of their importance. The best week of viewings, nonetheless, was provided by the TA who focused on the subject./ Experimental cinema is ideal for those with little exposure to the subject./ Take this class if you are interested in film./ One of the most comprehensive and fascinating survey courses offered in the department. A triumph of incisive and inspired programming.

**323-1 Section 20: Experimental Film: History And Criticism**  
Fall 2002-2003

Try hard to attend every class because most films are impossible to see otherwise. The course is packed with a great selection of rare films, which doesn't leave a lot of time for lecture. There is no discussion section, so you're on your own to read up on something that interests you. Work load is pretty average./ It was great, a definite recomend if you are interested in experimental work at all. Solid my friends Solid/ Unlike most RTVF classes in this class you learn that the ARE alternate ways to create, view, and think abot film. (plus if you don't take this class you will probably never get to see

any of these great pieces anywhere else) It's like a private film festival all quarter long/ If you are prepared to sit through some pretty less-than-thrilling cinematic experiments, then this class is worth it for the stories behind the films (plus some of the films are really fun, like "The Wieners and Buns Musical"). Professor is very laid-back and knows a ton about the subject. Not an incredibly difficult class, just break out the espresso on the days that you see some of these things. / Great class if you like experimental films. Kleinhans is incredibly knowledgeable and picks excellent films to show.

### **323-1 Section 20: Experimental Film: History And Criticism**

Winter 2000-2001

This is a great course. The films are provocative, stimulating, and fun. Chuck provides room for discussion, differing interpretations, and different ages/experience levels. This is a course for anyone who enjoys experimental film./ If you have any interest in experimental films, this class will teach you a lot about them in a relatively painless manner./ Stimulating films, great assignments to get us out into the experimental art world of Chicago, and overall not very demanding class./ A wonderful investigation of experimental film, with interesting connections made to the other arts, especially painting and (Beat) literature. Fun for non-film majors, too./ The course provided lots of new information plus an introduction to important texts and works./ Best class I've taken in two years at this school. Kleinhans knows more about Experimental Film than any teacher I've had. He not only studies film but creates film. An interesting lecturer, shows incredible films you WILL NOT SEE anywhere else, and assigns great readings. Highly recommended/ The movies are awesome to watch. You can't see this stuff anywhere else, and that's reason enough to take the course. I don't think Chuck actually teaches enough, but he's a great source of information if you talk with him outside of class

### **313-2 Section 20: Documentary Film And Video** (on contemp doc'y)

Spring 1999-2000

This class is a superb way to start thinking about issues of contemporary US documentary, and the role of TV in this. The class discussions, assignments and outside reading lists cater to individuals with a variety of interests and skills, as is shown by the fact that projects can be handed in as final assignments./ get ready to sit in the dark a lot./ This class is very low-stress, and gives you a chance to watch some very interesting recent documentaries./ An engaging professor, but the notion of what is documentary is occasionally stretched so far as to become meaningless./ A frustrating waste of time.

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### **215-0 Section 01: Media Literacy**

Spring 1998-99

Interesting class-not a lot of time outside class as the end. Very front loaded. Lots of work in labs./ Prof is OK-if you like to be creative, take this course./ Interesting material studied, but very time consuming. P/N the class./ Take it despite all. It's like a summer course-easy and interesting, but it becomes time consuming./ Check out who the TAs are. Prof is all right (even funny in the beginning.)/ Not bad-depends a lot on your TAs. Kleinhans is knowledgeable but boring./ Though I might be in the minority, I didn't mind all the work. I thought this class rocked-made me learn and made me want to learn more. Woohoo, Chuck!/ If you thought you might want a career in RTVF, you certainly won't after taking this reprehensible, horribly organized excuse for a class./ This course could be good if it didn't take up so much time, exhausting effort, and boring lectures. Take it with a different professor./ A great class to dabble in a lot of fun areas of interest, but a whole lot of work. You are forced to stay on top of things./ The class is a lot of work that is heavy on the front end, but it is a blast. Very fun and interesting if you're creative and great to learn about RTVF is its not your major./ This is the most interesting, engaging class I have taken at NU. However, it was also the most time consuming and expensive-it's really three classes rolled into one./ Good class if you have the time to give to it. Suggested for anyone thinking of entering mass-media field or has an interest in RTVF./ Interesting-too much work for a B-level course./ A lot of work, but really great subject matter-labs were super valuable.

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**THIS COURSE WAS TAUGHT FOR THE MA in Liberal Studies (Continuing Studies)**

**Department:** RTVF Radio/Television/Film

**Course:** 422-0-20 Film Aesthetics

**Quarter:** Spring 2003

**Instructor:** Charles Kleinhans

**Enrollment:** 15

**Responses:** 7

**% Response:** 46.67%

### **1. What Are The Primary Teaching Strengths Of The Instructor?**

he is a humorous person to be around who has a great grasp on the Hollywood industry. he doesn't settle for the typical answers and always challenges you to think further and compare and contrast your notions. Vwery easy to talk to, get advice from and pick his brain for ideas. opena dn supportive to new ideas and projects. / Chuck does a great job framing the topic and focusing attention on the various films as they pertain to culture. He's easy to approach and has a great classroom style. / He has a mastery of the subject area and listens and responds well to the students' input. Very positive feedback. The discussions often got pretty lively, which is usually an indication of a good instructor. / He's such a nice guy and provides great material for us to attack. / Very knowledgeable, with fun relevant stories. Good use of movie clips. Glad that he read our postings and tried to get

everyone involved in the class. Often times in other classes, one or two people dominated discussion- not so in this class- very nice. Time went quickly. / Has extensive knowledge of the subject matter. Engages class in interesting discussions initiated through his discussion questions on Blackboard. Provided good comprehensive overview of the topic. / He managed to bring in a wide variety of films and genres to give us an in-depth submersion into film. Class discussion was emphasized, and he directed it well. The occasional lecture also focused us, and I would have liked to see more lecture to ground us. /

## **2A: What Are The Primary Weaknesses, If Any, Of The Instruction?**

I wish there had been more visuals within the class itself, the lecture tended to be long although fruitful conversations came from them from time to time. / None. / A few too many tangents. / Sometimes I thought discussion was lacking because he asked these huge questions that people were intimidated to venture into in front of everyone. / I would have enjoyed more lecture- since this was my first film class, I would have liked to hear more of his ideas and organized thoughts. / Classes tended to focus on impressions from students in class / We didn't really get into the aesthetics of these films. Instead, discussion was centered on Hollywood as a business. While that's important, I would have liked to have treated the films as texts and really get into them as art. /

## **2B: Can You Offer Suggestion For Improvement?**

More visuals, less common films that are chosen as the teaching materials. More interesting, less violent films! / Focus more on the aesthetics of the films and less on the industry. The industry material was engaging only up to a point. / Maybe start out with "What did you think of this movie?" and then delve into the larger questions. I liked it when he assigned us a chapter and everyone had to be responsible for his/her respective chapter. Also, maybe give no choice on the viewing materials so everyone has to watch the same films. / More lecture. Urge people to post by 5pm on Saturday, but make it OK to be late. Sometimes the weekends were the only time I had to watch the movies, so I felt rushed to be done by then. At the same time, it was nice to have the rest of the weekend free, and he was always understanding. / Would have liked more input and insight from the instructor (obviously has a lot of expertise in the subject matter) and more in-class critical viewing of the films / see 2a /

## **3: Did The Course Help You Learn? Why Or Why Not?**

Yes, it helped me form a general overview of the decade and the industry as a whole. I appreciated that it covered some of the independent aspects of film. / Yes. I learned how to look at films from production, marketing, and distribution. / I felt I learned a great deal about Hollywood the business and not as much as I would have liked about the art that occurs in Hollywood,

but even though I didn't care for the business part as much, I learned a lot. / Yes- good combo of reading and film. Posting was time consuming, but helpful. / Did learn a lot about Hollywood in the 90's from both the aesthetic and commercial standpoint, mostly from my fellow students. Would have like more insight from instructor, e.g., through a short intro lecture or perhaps a closing talk on what was discussed. / Yes-- the weekly discussion postings helped. It forced every student to be disciplined and really think about the films before we discussed them in class. It would have been nice if the instructor had given feedback, directly answered or replied to some of the postings, although I know he has a lot to read. /

### **5: Please Summarize Your Reaction To This Course Focusing On The Aspects That Were Most Important To You.**

The course is good for majors, non majors and grad students. It is not extremely challenging but easygoing, and through good conversations with classmates and online discussion boards one is able to enrich one's knowledge on the subject. The professor is fun to work with and extremely helpful and has a great sense of humor and a soft spot for what he teaches. / The biggest problem with this class was that it tried to do too much in one quarter. Watching 2-3 films a week along with reading and response can account for 10-15 hours of work per week. Also, requiring the Blackboard responses to be posted by 5pm on Saturday takes away 2 days from that week. Less films, more focused reading and discussion on the topic, and more relaxed deadlines. Overall, a worthwhile class. / Be prepared to get lots of info about the Hollywood movie-making business. Aesthetics are discussed, but more time is devoted to a discussion of the industry. It's still a worthwhile film class for anyone interested in the subject. Kleinhans is pleasant and knowledgeable, and he runs a good class. / This was my favorite course - to make it a great class, don't be afraid to say something "stupid." If everyone isn't talking, this class suffers. / Nice course- good class participation. Interesting- I look at films with a more critical eye, with more understanding of the industry. / Was a little difficult to keep up with all the film viewing and reading. Really interesting discussions in class with a lot of different perspectives. Would have been interested in getting more of the instructor's perspectives on topics discussed. In-class critical viewing of selected scenes was interesting, just not enough of it. /